

ON TEACHING AND LEARNING MUSIC

Suresh Vrat Rai

Music begins with organised sound and is one of the earliest forms of human self-expression. Some of the fundamental sounds connoting joy, pain, exclamation, constitute a universal language — consonants, vowels, words, different languages and grammar rules being evolved later. Music as a fine art reflects the highest landmark in the history of human civilisation. It is an aesthetic, transcendental experience, the musician's expression of inner feeling being combined with colour, pitch, harmony and succession of tones and microtones. In this sense Music is a psychomaterial process, subtlest among other fine arts. While the sculptor makes use of chisel and hammer for carving out an excellent piece of sculpture and the artist depends on brush and colour paints for his expression the medium of expression for a musician is more subtle. We can neither see nor touch sound vibrations. It is a unique and subtle experience for which the intuitive artist has to cultivate music for appreciating it in both its gross and subtle forms. The processes of self enjoyment with the help of tone and tunes and appreciation by the sympathetic audience are parallel experiences. The state of Absolute Monism is the highest aesthetic experience, the transcendental experience of the Supreme described as *Rao Vai Sah* in the *Taitreya Upanishad*. Music beginning with audible sound takes us to the transcendental experience. In this sense Music differs from other branches of art knowledge and requires special techniques of teaching and learning.

Yogic Sadhana

It is a *Yogic Sadhana*, practical performance and first-hand experience more than mere academic study. Musicology is also not simply academic study and experiment with various sound vibrations (a science of sound) that job can be done by Physics. Dr. Jung's psycho-analytic explanation of the original system of emotional and intuitive sounds expressing fundamental emotions terror, fear, anger, love, sympathy etc. cannot be a substitute for Musical expression. The art is a deeper study of sound beyond its psychic content. Music as an art is "the manifestation of the Spiritual by means of the

material”¹ or “the mediator between the spiritual and the sensual life”.² “Sound is the flesh of music, melody, emotional sentiment and mood are its blood. Sound evolves in a successive order from the subterranean self”.³

The Vedas

The Indian classical Music system is the one of the oldest systems of the world. Leaving aside the mythological account depicting the origin of Music by Lord Brahma, the Vedas are considered as the fountainhead of Indian Music. Bharata too advances a similar suggestion in the *Natya Shastra*. Accordingly Lord Brahma compiled the *Natya Veda* taking recitation from the *Rig Veda*, lyrics from the *Sama Veda*, acting from the *Yajur Veda* and Moods or *Rasa*, from the *Atharva Veda*.

जग्राह पाठ्यामृवेदात् सामम्यो गीतमेव च
यजुवेदादभिनयान् रसानाथवणादपि / 1/17/ /म. ना. सा. / /

Samagana

The *Sama Veda* is devoted mainly to Music i.e. *Samagana*. *Samagana* was considered an indispensable part of any religious ritual specially the *Yojna*. Best among the *Samagana* singers was invariably the Chief priest, known as *Ydgata*. He was assisted by two assistant priests known as *Prastota* or *Pratiharta*. The *Samagana* singer priests, generally known as *Samag* or *Chandog* used to be acclaimed scholars of the Vedas. Gradually, the musical aspect of recitation attained greater significance. The *Krushtha*, first, second, third, fourth, *Mandra* and *Atiswara* were classified into three categories i.e. *Udatta*, *Anudatta* and *Sevarit* for purposes of recitation. The *Samagana* was accompanied by percussion instruments like *Dundubhi*, *Dravya*, *Ketumat*, *Vishwa gotraya*, (wind instruments) e.g. *Venu*, *Govo*, *Nali*, *Bharadhuni*, *Nalika* and string instruments like *Talluk*, *Tanda*, *Alavu*, *Kapishirsha*, *Veenas*. We also notice a well-developed system of musicology and wide-spread use of instruments for accompaniment. The *Vansh Brahman* mentions a rich and old tradition of *Samagana*, the Guru-disciple tradition of *Samagana*. Details of the method and technique of teaching and learning music are however not available.

The Gandharva: Upa Veda

The *Rig Veda* is stated to contain few hymns relating to the manufacture and repair of musical instruments. The *Brihadaranayak Unpanishad*⁴ and the *Taitereya Brahman*⁵ mention musical instruments, particularly *Veena* or *Vana* in detail. The *Smriti* describe playing on *Veena* as the way to emancipation.⁶ The *Shankhayan Shrant Sutra* and the *Latyayan Shrant Sutra* mention *Shadtantri* 100 wire and *Veena*, *Samagana* accompanied by *Veena* players. We learnt about the *Gandharva Veda* as *Upa Veda* of the *Sama Veda*. Opinion

might differ in regard to the holy scripture and its period but the *Gandharva Veda* reportedly contains details instructions regarding Sound and words relation, origin of words, form and varieties of seven notes, composition of *ragas* and *raginis*, emotions, colours and sound, sound effect and tunings, relation of Dance and rhythm or *tala*, kinds of dances and *talas*. We find galaxy of artists and musicologists like Brahma, Shiva, Shanker, Parvati, Durga, Shakti, Nandikeshwar, Narad, Swati, Bharat Tumburu, Vashishtha, Yajnavalka, which implies a highly developed system of learning and training.

Ramayana Period

The *Ramayana* throws light on the advanced state of Music during that age. Music is known as *Gandharva* and the musician as one who has acquired scholarship in music i.e. *Gandharva Tattnagya*.⁷ Several technical terms e.g. *Geeta*, *Samaj*, *Sthana*, *Swara*, *Shruti*, *Murchana*, *Jati*, *Karna*, four categories of instruments, musicologists and damsels e.g. *Apsaras* find mention in the *Ramayana*. The scripture also includes norms of ideal singing.⁸ *Uttarakanda* of the *Ramayana* is believed to have been written and inserted later. Even assuming the proposition, the additions were not centuries later. Lava and Kusha, the twin sons of Sita learnt lessons in Music from the sage Valmiki. Their performance not only kept Lord Rama, his courtiers the court musicians, and musicologists spellbound but was in conformity with the principles of music.⁹

Ironically, the method of teaching music adopted by Valmiki remains a mystery.

Mahabharata

The *Mahabharata* contains ample evidence to suggest that music in that age flourished attaining a peak of development. Kacha bewitched Devyani, the daughter of Shukracharya by vocal, instrumental music and dance.¹⁰ *Gandharvas* i.e. the musicians were held in high esteem. Arjun, commonly known for his archery and valour, was equally proficient in music. He served as the music teacher of Uttara, daughter of the king Virata, as Vrihannala during the disguise period.¹¹ We also find indications of provision of teaching music for the common man. Unfortunately details in the *Mahabharata* are missing so far as the method of imparting lessons in music is concerned. It, however, appears that the syllabi for the girls as well as boys included music as one of the subjects. Female artists were engaged to coach girls, on account of which Arjun had to live in disguise as Vrihannala.

Natya Shastra and origin of Music

Bharata enumerates various styles of vocal, instrumental music and dance in addition to different categories of instruments. According to the

mythological account Brahma imparted lessons in Music to the sage Bharata¹² and Bharata in his turn passed on the art to his sons. Lord Brahma coached Swati and his disciples, Narad and Gandharva.¹³ The *Natya Shastra* details how Lord Shankara trained Tandu in dance postures, specially *Tandava*¹⁴. The *Shiva Purana* holds Shiva as the first teacher and Narad his devoted disciple.¹⁵ How Bharata or Shiva taught still remains a mystery. We come across some of the leading musicians like Gandharva Datta, Vasudeva.¹⁶ Narvahan Datta and Veenadatta or Hardatta and Ganadas in the context of music competitions organised frequently to adjudge comparative merit of the artists.

Spiritual and material aspects

Initially *Samagana* formed part of Vedic hymn recitation. When new branches of knowledge are developed corresponding changes in the curriculum become inevitable. The study of astronomy, geometry, prosody, sciences of grammar and etymology constituted the curriculum during the Vedic Period. Fine and practical arts like sculpture, medicine, shipbuilding, music, dancing, painting, engineering, archery and military art were introduced during the Upanishadic period. Literary education was combined with one of the useful fine arts or professions which led to specialisation. By that time music was distinctly marked by two different levels and trends, for spiritual *Sadhana* and for recreational purposes *i.e.* refined entertainment. Those who specialised in music were known as *Gandharva* and *Kinnara*.

Oral method

Since the art of printing was unknown, oral instruction was the only available method of teaching also the cheapest and most accurate. It was all the more natural in the realm of a performing and practical art like Music. The method of oral education persists even today particularly in the traditional schools of music. The teacher used to pronounce and sing, which the student was asked to repeat exactly including intonation and accent. If the student felt any difficulty the teacher would repeat. It was learning in parts based on imitation. The method was direct, personal, without intervention of text books. The students received individual attention and were required to commit their lessons to memory. Even in other subjects learning had to be at the tip of the tongue. A scholar asking for time to consult his notes or books could carry no dignity or prestige.¹⁷ Recitation and recapitulation formed an important part in the daily routine of student life. *Sutra* style was evolved to help memory. Reasoning and analysis, exposition, deliberation, discussion and demonstration formed the crux of the method of study and teaching.

Ancient Teaching Methods

Individual attention led to intensive training in music. The teacher had

close supervision during teaching. The students could ill afford to attend class without thorough preparation. Annual or periodical mass examinations and award of degree or diploma were unknown. New lessons were not imparted until the old one was thoroughly grasped and mastered.¹⁸ There used to be daily examination in the course of teaching. Teaching was suspended if the students were found to have forgotten the earlier lessons. The system of teaching did not compel the talented and brilliant students to wait for specified periods along with their duller class-fellows. An intelligent, industrious and meritorious student could complete his education earlier. The advanced students were enlisted for guiding and teaching juniors. The system afforded opportunity to really intelligent students for teaching while learning. These senior students were respected in the same way as their teacher. The *Sukha Vihari Jataka* indicates that senior students at Taxila were frequently put in charge of schools during the temporary absence of their teachers. The end of the education course was marked by the pupil reciting and explaining the lessons, rendering the style of his teacher to the satisfaction of his Guru. At the end of his education, the scholar was presented before the assembly of acclaimed artists and learned persons. A thirst for knowledge or the desire to preserve the tradition rather than examinations and diplomas or degrees, were the incentives for learning. The scholar or artist in ancient India could not take shelter behind any degree or chair. He had to keep himself up-to-date, well versed in his art or scholarship and was always subject to challenge and supersession by superior artists or scholars at any time.

The Gharana Method of Teaching

The traditional schools of music and their exponents had so far adopted the ancient pattern of teaching. The disciple was required to live and serve his teacher. We know the Ustads like Imdad Khan, Inayat Khan, Allauddin Khan and others imparted lessons in a particular *raga* or *gata alankara*, *palta*, *tana* or *bandish* for years. Some of the Ustads confined the whole training to three or four *ragas* only, one for each time. They held the specific four or five *ragas* as the fundamental basis on which the disciple could grasp and perform other *ragas* quite efficiently. The disciples had to do *riyaz* for ten to fourteen hours per day with undaunted devotion and dedication. The senior students guided the new ones. The Ustad took his disciples with him to the concerts and music conferences to accompany him artist during performance. This practice, still in vogue, not only made the rising disciple-artist familiar to the audience in due course, but also provided an opportunity to face the audience with fuller understanding and psychological preparation. The disciples also got the opportunity of independent performance with the permission of the Ustad in private sittings of musicians. These *mehfils* had become a pre-requisite of presenting a disciple in a royal court. The music schools like 'Madina Bhawan' at Maihar reminded one of the Ashrams of the ancient period. The oral method relying on memory and imitation continued. Notation system was practically unknown to the traditional method of teaching music; this is still in vogue.

Selection of students was not a matter of routine admission. It was proverbial saying that it was easier to get the highest chair and honour but it was very difficult to get an Ustad. Selection was not the only hurdle. The post-selection period required service, dedication, devotion and the consequent grace and favour of the Ustad who passed on some technical secrets to a chosen few. Other disciples remained mediocre despite training. The disciples who finally proved themselves were few and far between. The majority of our contemporary leading musicians have been produced by this traditional *gharana* method of teaching. Lectures were practically unknown. The disciple had simply to listen attentively, imitate the style. The professional interest and particularly the pecuniary aspect however hindered teaching beyond a teacher's sons, or close relatives. At times some Ustads, preferred their art to be buried with them instead of passing it on to any outsider. In effect music was beyond the reach of the common man who was not rich enough to gain access to the Ustads.

The New Era

While the traditional style of teaching still continues, socio-economic circumstances have made it difficult for the common man. Pt. Aditya Ram of Jamnagar (1880 A.D.) Ustad Maula Baksh of Baroda (1886A.D.) Pandit Vishnu Digamber Palusker introduced a combination of the traditional and the academic methods of teaching in 1901 at Lahore. Pt. V.N. Bhatkhande organised the first Public Music Conference in 1916. Gandharva Mandal Mahavidyalaya and Marris College, Lucknow marked a new era in the method of Music teaching. Music was later introduced as one of the subjects for various academic examinations and degrees. Apart from the study of Music upto Higher Secondary level, about 30 Universities and their affiliated colleges are imparting Music education ranging from Graduate, Postgraduate, D.Mus. and Ph.D. levels. yet none of these Universities have been able to make any significant contribution to the education of music.

The modern teaching method does not undermine the significance of the *Gharana* style but questions the blind faith of the pupil which isolated him from the development around him, or the defects he might have made in the style of his Ustads part of his own style or made no effort to improve the style. The aptitude for research also was out of the question. The academic pattern tries to break through this vicious circle. The Higher Secondary Education Commission in its report recognised the supremacy of music and other fine arts in the curriculum. (Report of the Education Commission October 1952 June 53, Government of India, Ministry of Education Ch. VI. Page 82). Recommendations were also implemented, yet the picture is not rosy or optimistic.

Music and academic study

Music is yet to be recognised as one of the subjects from degree to

Ph.D. level in right earnest. Some of the 'Varsities impart education in Music for certain Diplomas rather than degrees at par with those on the academic side. Some other Universities have introduced music as one of the subjects upto graduate-level and that too for girl students only. They ignore the galaxy of musicians and musicologists right from Lord Maheshwar, Vishnu, Krishna, Brahma to the male musicians like Bharat, Narad, Dattil, Kohal, Sharangdeva and others! Music was in no age confined to females alone, rather we find it the other way round during the Medieval period. Educationists it seems are yet to be made aware of the real purpose of music, *i.e.* the fullest development of the human personality and of aesthetic expression. Music education has its inherent characteristics fundamentally different from other subjects and therefore requires special treatment and equipment, facilities and provisions.

The Music Teacher

The state of affairs with regard to the teaching of music in the institutionalised system is alarming. The method of teaching appears to have been taken lightly as any other entertainment. The low standards, variation in standard of different degrees, and absence of Centres of advanced study in Music have made the availability of qualified teachers difficult. The low pay-scales, as compared to their colleagues in subjects other than the arts, have made the position worse. The step-motherly treatment, affecting the artist-teacher economically as well as socially, discourages really talented students who prefer to take up other professions. Those responsible for syllabi prescribe 20 to 35 *ragas*, *raginis* or *tala* or *gatas* in different *ragas* during the short span of a one or two years' course, not realising that in music, intensive training is the back-bone of the art. The performing artists hardly get time to write and deliberate on academic studies and those on the other side (the academic study of music) lack practical experience and implications of the principles propounded. Cheap routine commercial text-books have flooded the market. In a majority of institutions the teachers, originally selected for Vocal music have to teach instrumental music, Tabla, Sitar and Violin etc. and vice versa. Those at the highest level fail to realise the fundamental difference between the styles of vocal music and various instruments, in fact most music teachers are required also to teach subjects like Hindi, English, Economics, Political Science, History etc.

Similarly there is a basic difference between a lecture in a class and music lessons imparted by the teacher, where the teacher and the students are constantly active and engaged in a mutual dialogue between teacher and disciple. Teacher-taught ratio is so unbalanced in a modern music class with about 40 students almost screaming in varying scales and pitches or hammering in 'free style' despite the best efforts by the poor lone teacher; that it is a travesty of education. Even the best artist is bound to be deprived of tune accuracy and a sense of *Swara laya*. Ironically the girl students invariably

offer music perhaps as a matrimonial qualification not in the least caring about their own aptitude or capability. Somehow, the impression prevails that music is one of the most high scoring subjects with the least or even without any effort. Students in other subjects are admitted after some test or scrutiny with reference to certain norms; such scrutiny is more or less unknown to the Departments of music. Music teachers have to deal with such classes of students without equipment. Not is this the end of the trouble a poor music teacher has to bear. He is responsible for the so-called cultural programme of the institute right from prayer, national anthem chorus, welcome song, farewell song, musical drama, back-ground music, music items at various functions etc. with a maximum load of teaching work.

Training colleges focussing their attention on the method and technique of education in music are still unknown, which might have been an important step towards a more scientific approach. What standard can be expected from a teacher placed in the said circumstances.

The students

Students on the other hand have to face their own problems. Unlike other subjects, Music requires whole-hearted attention and regular *riyaz*, which is not possible before the post-graduate level. Many of the institutions do not have essential equipment like Tanpura, Sitar or Tabla. Some do have Tanpura and other instruments but hardly one for every four or five students. Exceptionally advanced institutions have instruments but most of them are out of order, at times never to be repaired or replaced during the session or even thereafter. The Tabla player is rarely available for regular practice in the class room, which is a must even for playing instruments or singing, measuring rhythm with foot or hand, use of Tali or Tapping. In the absence of sufficient practice with Tabla the students are never able to grasp *tala*, or develop a sense of *laya*. Some of the *Tana* compositions are first crammed to somehow get through the ordeal of examinations with choice *gata* or *khayal*. Let us admit honestly that most of the students do not go beyond three or four *ragas*, *raginis* prepared satisfactorily, despite the extensive course. Standard works on different aspects of Music and musicology are negligible and even those are not available. Strangely, there is not a single book in the libraries of even some leading institutions, and Centres of Music teaching. One need not be shocked if even the advanced student of Music fails to point out the name of any Research Journal in Music. Listening to first-rate musicians is indispensable for aesthetic development. The traditional Ustads might have not encouraged this on account of their professional interest or other reasons, but the institutional system is not antagonistic. It is doubtful if even a few leading institutions of the country have a library of Tape records, gramophone records, earphones thereby providing an opportunity of listening to leading artists. Apart from the absence of individual attention by the teacher, the students do not get any special secluded place to practice either in the class or

hostel (generally the hostellers get double-seated rooms without special treatment for music students) or their home. Most of the students, up to the higher secondary stages, find it difficult to tune their instruments independently. Purely theoretical knowledge of the instruments and their parts, hardly serves any useful purpose unless the students are imparted practical training in minor repairs and knowledge of making the instruments. This important aspect finds no place in the curriculum and has been left to the professional workmen engaged in the manufacture and repair of instruments. Scientific knowledge in this regard can widen the scope of research and improvement of the instruments. Practical illustrations based on tapes of top ranking artists can make the grasp easier and create an interest in students. *Ragamala* paintings and *Raga dhyan padhati* are seldom mentioned as having a practical bearing in the course of training.

Grammar versus aesthetics

Some of the teachers are particular about the grammar of music and over-emphasise this aspect even at the cost of aesthetic experience and expression, which is the soul of art. This misguided approach reduces music to gymnastics of certain irritating sound combinations. *Alankara*, *Tana*, *Alapa*, *Sthai*, *Antara* etc. are mere external form. Deeper understanding of the purpose and spirit alone can bring aesthetic experience; the transcendental experience. The acoustics and iconography of music, detailed study of aesthetics ought to be an essential part of the music syllabi. Study of the nature of sound and its vibrations, its relationship to music, intensity, loudness, pitch, musical quality, musical voice constitute the physical basis of Music. Iconography of music on the other side connotes the idea of the study of figures, images, deities and pictorial representation of the *ragas* and help in a proper rendering of various styles. Research in physics, psychology and aesthetics will go a long way in preparing a scientific basis of study. In fact *Rasa* and *Bhava*, considered the essence of music, represent the psychological aspect. The individuality of a *raga*, its rendering depends considerably on an aesthetic sense and background of the artist.

Voice Culture

Voice culture has practically been unknown to most of music teachers or they know very little about it. The teaching of music is least concerned with voice culture, the science of cultivating the human voice to suit musical requirements or the technique of strokes in a melodious style in the case of instrumental music. Proper training in voice culture can help to cultivate a rich, attractive voice, expansion of range, flexibility smoothness and sweetness. Prof. B.R. Devdhar and Prof. M.R. Gautam have made important experiments in this regard. The suggestions advanced by them deserve serious consideration.

Integrated approach

Music aims at an integrated development of personality and expression. Study of the subject in right perspective, therefore, requires intimate knowledge of other fine arts like painting, sculpture and physics, literature particularly poetry, rhetorics, apart from aesthetics, psychology. In this sense comprehensive and critical understanding requires selected meritorious students according to scientific norms fixed for judging their suitability and potentiality. The teacher is required to be all the more carefully selected with exceptional calibre and learning, the qualities of a good performer, the ability of expressing musical terminology besides a thorough knowledge of the general history of music, various styles and varieties of Folk music and instruments, of experiments and their scope in regard to pure and applied music. Last but not least, a teacher should be one who can enlighten and inspire the students.

Performance

Music is essentially a performing art, Meaningful methods of teaching music therefore are to be judged finally not merely by the scholars, musicologists, but top-ranking performing artists produced by the institutionalised system. Unfortunately an average student finds little scope for *riyaz* and independent performance. Most of the students face their examiner at the time of their first independent performance. Music competitions have been introduced recently but such competitions are inadequate and even these require regular training in performance. The colleges can arrange weekly or monthly Musical sittings or concerts with students and at time with their teachers as the participants. Periodical demonstrations or illustrated talks by eminent musicians and musicologists, music competitions, debates will pave the way to practical performance with confidence, by the students. The scheme of such inter-college concerts, exchanging students artists can be introduced right from the District to the national levels. Unlike the present music competitions confined to presentation of some prepared *khayal* or *gata* competitions covering compositions, new *Bandish* or *gata*, composing *Bhawa geeta*, Group Songs, or orchestra, tunes for background music, preparing tune of any *Bandish* or *gata* given on the spot (like subjects for extempore debate) can open new avenues of creative learning for the students. Festivals in memory or in honour of great musicians and musicologists, seminars, exhibitions of musical instruments, charts, model drawings and visual aids covering educative aspect, are desirable methods of enlarging the experience of students.

Music in Training Colleges

Some of the Training Colleges have recently introduced music as one of the subjects in a few states. Music as a subject is different from other subjects,

particularly in the dominance of the practical side. The nature of practical training in music differs from practical experiments in Physics, Chemistry, Botany or Zoology in laboratories. A method of teaching in tune with the nature and requirement of music is yet to be evolved. Moreover Music is too wide a term including several independent branches *e.g.* Vocal, Dhrupad, Khayal, Thumri, Tarana, Folk Music, Light Music, Bhajans etc. Instrumental Music covering the four class of instruments, dances of classical style, folk dances, opera, ballets and applied music. Training colleges wholly devoted to the teaching of Music can do justice to the subject and its requirement. Training in teaching method of Music requires specialised technique of Practice, Teaching, Model Lesson, Discussion, Lesson, Observation lesson, Practice Lesson and Supervision; optimum utilisation of the general principles of teaching as applicable to music, special type of Music Lessons and Lesson plans therefor, method of assessment on the one side and method of presentation on the other side; pitfalls in training of music and the remedial steps, gradual development of *Swara Sadhana* and *laya tana* sense. Pupil-teachers ought to be trained in the proper, best and liberal use of modern teaching aids material and equipment, like Graphs, Charts, Maps, Research Journals, Gramophone, Tape recorder-cum-player, Sound amplification system, Photographs, Projector, Epediascope Ragamala paintings for elucidating view points.

Teaching in persons

This is not to suggest mechanisation of the teaching process or surrender to the computerised method. Teaching of music is not mere reproduction of certain lessons on tape which can serve as a substitute for the Guru. The teacher of Music imparts not merely lesson but insight. The teacher-student relationship is mutual where intimacy in terms of understanding of each others mood and temperament is essential. Training in music cannot be impersonal despite availability of aids and equipment. Training Colleges for teachers are therefore all the more necessary. No tape record can explain fully intricate techniques and subtlety of classical music. *Komal Gandhara* is used differently in *Darbari*, *Nayaki Kanhara*, *Adana*, *Todi*, *Multani*, *Kafi*, *Bhimpalasi*. How so ever one might listen to them on tape, unless one is extra-ordinarily talented, which is rare, it will not be possible to grasp the subtle oscillations, micro-tones, expression, interpretation, articulation. *Bhava* and *Kaku* can never be learnt through listening to records only, but can only be taught by a Guru who himself has first-hand experience. Training Colleges for teachers are all the more necessary. Frequent Seminars on different practical problems, both in such training and other Music Colleges will improve standards.

Institutes of Music

At present music forms part of the Higher Secondary Schools syllabi in some states, and University level in limited colleges. The wide scope of music

covering several allied subjects within its fold, number of styles, variety of instruments, multiplying use of applied music in drama, film, background music, study of music in relation to the psychological-cum-aesthetic aspects of human temperament amply justify independent. Institutes of Music such as the Institute of Technology, Agricultural University, Institute of Medical Sciences, Institute of Engineering and similar other institutions. Such institutes or centres of advanced study in music could have several Departments for specialised study and training e.g. Departments of Vocal Music, Classical, Semi-classical, light and devotional music, Folk Music, on the Vocal side; departments of stringed, wind, percussion instruments and styles on the instrumental side; department of Musicology, Department of Humanities for teaching classical languages like Sanskrit, Ancient History and Culture, Philosophy, Aesthetics, Psychology, broad study of other fine arts and finally, departments of musical instruments, making and repairing. The colleges duly equipped with qualified teachers and working both in letter and spirit can pave the way to a higher study of music on scientific lines. Organisation of such colleges will require a fresh framing of calendar regulating selection committees, qualifications for lecturers, Readers, Professors, demonstrators, technical staff etc. procedure of their selection, pay scales, other service conditions, qualifications regulating admission to various courses and Degrees, abinitio review of syllabi for various levels and classes including D. Mus., pattern of examinations co-ordination between the institutes, review of Research work, appointment of Visiting Professors, U.G.C. lecture and demonstration series publication of Research work. Music Training Colleges can be affiliated to these Institutes. At present we have some institutions like Bhatkhande Sangeet Mahavidyalaya Lucknow, Indira Sangeet Mahavidyalaya, Khairagarh but their number is just a drop in the ocean and even these require reorganisation, more facilities, equipment and funds for better functioning and significant contribution. Adequate number of fellowships will help the poor and talented students to work wholeheartedly.

Research

Indian Music has vast scope for research. Present researches are mainly confined to critical, narrative or comparative Sanskrit texts like the *Natya Shastra*, the *Vrihaddeshi*, the *Sangeet Ratnakara*, the *Sangeet Raga Vibodha* written centuries ago. Apart from research work on these texts, some work is to be done on the history of evaluation of music, the styles that are in vogue so that the Research work might be an original contribution on the practical side. Some such topics may be mentioned: evaluation of the *Khayal*, *Thumri*, *Tappa* styles; the origin and development of *Dhrupad*, *Dhamar*, the concept of *Alap* and *Tana* in Indian Music, as applied to *Dhrupad* and *Khyal*; evaluation of classical *ragas* from Folk Music; critical study of the musical instruments of India Folk and classical; the Musical in the Folklore of India; *Rasa* and *Bhava* in Indian Music. Experiments in the sphere of applied music, recent evolution and styles of dances. Every research work ought to have a practical

impact and evidence beyond intellectual hypothesis. Results of practical and field research work, explanation, analysis, exposition of the practical field work can be recorded on tapes which may be submitted like a thesis for evaluation. Research can also be undertaken on psychological, sociological, philosophical, and mystical aspects of music.

Music has so far been treated as a means of entertainment in a routine and superficial manner. No media of national integration is so effective as music and cultural unity is spontaneous and permanent rather than imposed or transitory. Apart from refining the individual's taste and approach, music elevates the cultural level of the nation. Even setting aside the spiritual role leading to *transcendental experience, cure through music and similar pragmatic exploitation of musical compositions or sound* are well known. It is true, the earlier musicians could train artists without the paraphernalia of advanced study but the output, that too invariably within a restricted scope, based on the trial and error method for others, calls for review. The institutionalised system, with its limitations and shortcomings has been accepted as the best suited music-training system under the present socio-economic conditions. Moreover, the institutionalised system has proved successful in the conservatories in U.S.S.R. and other foreign countries. Once we have accepted it, we ought to utilise the latest technique and equipment for the advancement of the art. Prof. LalMani Mishra and Dr. Surendra Shanker Awasthi have chalked out detailed plans for the institutionalised system and reorganisation of institutions.

It is for all concerned to take up the teaching and learning of music seriously, in the interest of the nation, its cultural heritage and rich tradition.

NOTES

1. *Spirit and Music* by Ernest Hunt, p. 1.
2. *Ibid.*, p. 20.
3. *A Historical Survey of Indian Music*, Swami Prajnanand. p. 346.
4. वीणयास्तु ग्रहणेन वीणा वा शब्दो गृहीतः (वृ. 4-5-10)
5. वाणः शततन्तुर्भवति (तं वा 7-5-9-2)
6. वीणावादन तत्त्वः श्रुतिजमर्तविशारदः
तालवृश्चाप्रयासेन मोक्षमार्गं च गच्छति / भाज्ञ स्मृति 3/4/115 /
7. तौ तु गान्धर्वतत्त्वज्ञौ मृच्छनास्थानसौविदौ
भ्रातरौ स्वर संपन्नौ गंधर्वाविव रूपिणौ 1/4/10 /
गान्धर्वे च भवि श्रेष्ठ ब भूव भरताग्रजः,
कल्याणाभिजनः साधुर दीनात्मा महामतिः 2/2/35 /
8. पाठ्ये गये च मधुरं प्रभारमौस्थभिरान्वितम्
जातिदिभिः सप्ताभिर्वदन्त्रिकय सभान्वितम् 1/4/8 /
रसैः शृंगार करुण हास्यरौद्र भयानकैः
वीर्णदिभिश्च संयुक्तं काव्यमेतद्गायताम् 1/4/9 / वा. सा.

9. तां स शुश्राव काकुत्स्थः पूर्वाचार्यं विनिर्मिताम्
अपूर्वो पाठयजति च गेयेन समलंकृताम्/2/उ. क./सर्ग 94/
प्रमाणैर्बहुभिन्नद्वं तन्त्रोलय समन्विताम्
वाकाभ्यां राघव श्रुत्वा कौतुहल पराडभवत्/3/
ततः प्रवृत्तं मधुरं गान्धर्वमिति मानुषम्
न च तृप्तिं ययुः सर्वश्रोतारी शेष सम्पदा/ /12/ / सर्ग 94/ / उ. का./वरा/
10. गायन् नृत्यान्वादयंश्च देवयानो मतीषयत्/महाभारत/आदि पर्व/76/24/ /
11. गीतं नृत्यं विचित्रं च वादित्तं विविधं तथा
शिक्षायिष्याभ्यहं राजन् विराटस्य पुरस्त्रियः / / विराट पर्व/2/24/
यदेतन्नर्तनागारं मत्स्य राजेन कारितम्
दिवान्तं कन्या नृत्यान्ति रात्रौ यान्ति यथागृहम्/ /विराट पर्व/22/16/ /
12. ग्रहणे धारणे ज्ञाने प्रयोगे चास्य सत्तम
अशत्ता भगवत् देवा आयोग्या नाट्य कर्माणी/भ.ना.शा./1/22/
13. आज्ञायितो विदित्वाहं नाट्यवेदं पितामहात्
पुत्रानध्यापयामास प्रयोगं चापि तत्त्वतः / / भन. शा./1/25/8/
14. प्रयोगमगहाराणामाक्षस सुरसत्तम्
तत्सततद्गुं समाह्य प्रोक्तवान् भुवनेश्वरः/भ.न.शा./4/17/
15. बृहत्कथा श्लोक संग्रह/अध्याय 16, 1717/
16. मालविकाग्निमित्र—कालिदास
17. पुस्तकास्या तु या विद्या परहस्तगतम् धनम् ।
कार्यकाले समुत्पन्ने न सा विद्या न तद्धनम् //413/ सुभाषित रत्न भण्डार पु./68
18. अप्रतिभार्यां यावनतं कालं न वेद तावन्तं काले तदधीयीत / बोधायन सत्र 3/77/